

ISSUE 3

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CITR

ELEMENTAL

CASH MONEY

DAS
EFF

KRS-ONE



REN
ONE

KENSWIFT



CRAZY LEGS

1910

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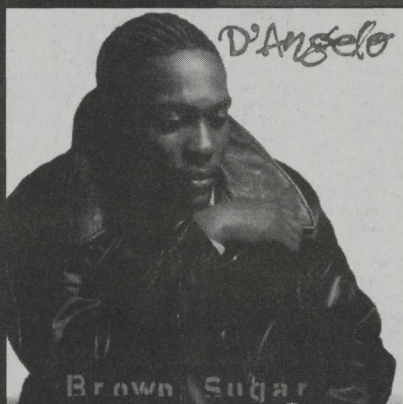


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D'Angelo

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EMI
MUSIC
CANADA



Elementary

...And the history continues. Perhaps it was the Roxy every Sunday, or was it the Bronx's Disco Fever club (Tues, Wed, Thurs) that set it all off: everybody was breaking and boogalooing in the parks and clubs unknowingly creating a scene that would represent that rebellious youth forever. The music; being supplied from two turntables; along with a DJ's adlib banter eventually turned that scene into a culture and a multi-million dollar music industry along the way. Whatever it was, this issue's special guests were there. Yes-Crazy Legs, Ken Swift, KRS One, and DJ Cash Money all rode Hip Hop's powerful crest all through the 80's and continue to influence the Hip Hop universe even as you read. Some things never change.

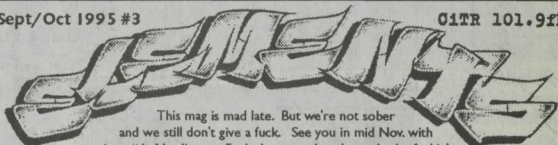
A pillar that will never change is the true definition of Hip Hop culture's music: Rap. There is no question that real rap is, and is self-consciously, music transmitting the lives of urban youth with it's own set of laws and rules, and language, about same and for same. Rap lyrics will probably always be destined to be self-referential, with variations on about half a dozen themes. Themes that at first listen from someone unfamiliar to Hip Hop seem almost asinine or downright dull. Most themes are so encoded in Hip Hop slang that they are overlooked but the following are examples of why the music is attacked constantly because of it's seemingly redundant, irrelevant and of course, controversial content: Just how bad/dope/real the rapper and his lyrics are; just how equally un-all-these his musical rivals (Sucka MC's) are; how troublesome, vacuous and acquisitive women (filthy bitches) are; how wonderful it is to be "paid in full" for rapping instead of stealing/dealing drugs/working a 9-5. And in particular, how sex, violence and yuppie material toys represent perfectly the urban black lifedrive to 90's N. American glory.

Even though Rap has many shortcomings, it's something that has brought a lot of people together. It's changed countless lives, killed a few, and inspired a whole planet to "put our hands in the air...and wave them like we just don't care." Rap music is powerful art, but it can only move only what's movable. From the street to our ears: the music's message must remain uncensored, because it's voice is the only untampered outlet that can the people can trust. Lyrics will always be controversial, not controversial for shock value, but controversial because of that revolutionary topic they rap about: truth. And the truth hurts don't it?

-Rolando Espinoza. Ed
e-mail: respinoz@eciad.bc.ca

Sept/Oct 1995 #3

CITR 101.9FM



This mag is mad late. But we're not sober and we still don't give a fuck. See you in mid Nov. with issue#4. No diggity. Fuck them crooks who stole the fuckin' KRS ONE interview tape. Bastards. Cover Art by Dedos. All writes reserved. Elements 95, Sun.

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Elements Hip Hop Journal. Elements is a bi-monthly magazine published by the Student Radio Society of UBC.

Content: Elements will focus on all elements of Hip Hop culture: MC's, DJ's, Breaking and Graffiti - on both a local, national, and international level. The magazine features interviews, music reviews, and lifestyle issues pertaining to the Hip Hop community.

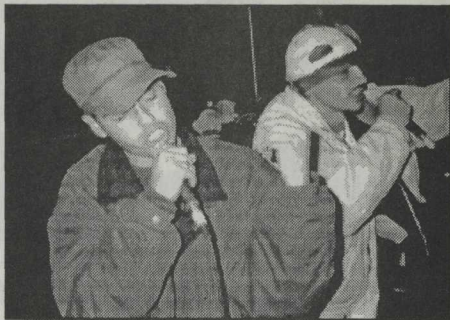
Editorial Policy: Elements jointly shares CITR programming policy (ask Linda Scholten or Mile Hoffman @ CITR radio (604) 822-3017 for details) and encourages submissions from all members of CITR and the general public. Please ensure consistency with the magazine's underground theme for better publishing consideration ('cause we don't print no bullshit).

Submissions: Please forward all submissions (illustrations, flicks, essays, reviews, opinions, etc) to: Elements, c/o CITR, #233-6138 SUB Bldg, Vancouver, B.C., V6T 1Z1 or fax us at: (604) 822-9364.

The Seen

Photos: Roly-E

Top: (l to r) Eklipse & Checkmate
Bottom: Jeeps & Radek One



Nit Wits at The Hungrey Eye

G Man of El Famoso



Fo of Manifesto



Moka Only of Swollen Members & Michelle



The Incredible Ease



Word?



Mic Geronimo, Flush & O.C. in the studio

First off, **Elements** would like to congratulate Vancouver's **DJ Kemo** of **Lab Rat Sound Inc.** for winning first place in the world-wide remix contest for **Aceyalone's** new single "Mic Check". Kemo's "Nutcracker" remix will be available on Acey's next 12" so keep a look out... Congratulations also go out to **MadChild** for being inducted into the West Coast chapter of the **Rock Steady Crew** as an MC. MadChild had to battle veteran member **Cut Father** at the **Rainbow Cafe** in San Diego to earn his way into **RS...** **MCA Concerts** is bringing what most Vancouver heads are calling the concert of the year (mainly because Vancouver hardly ever gets anything more than a double bill come through town). **Lou Diamonds** (aka **Chef Raekwon**), **Cypress Hill**, **Mad Lion**, **Supercat** and newcomers **Call O' Da Wild** will be at the **PNE Forum** on Nov. 14. Word!... **K-O-S** won **Canadian Rap Video** of the Year for his single "Musical Essence"... No! Say it ain't so! Esteemed host **Oliver** has left **MuchMusic's Rap City**. And on top of that **Tracy** and the shows producer **Michelle Geister** are also leaving **Word!...** **Rap Sheet** and **Spring Communications** are putting on an event called "Free Expression In The '90's", which is a huge pay-per-view Hip Hop concert to take place on Oct. 13. Scheduled to perform are **Naughty By Nature**, **Wu-Tang Clan**, **KRS ONE**, the **Def Squad**, and **Cypress Hill**... **Interscope Records**, who were recently dropped by **Time Warner**, are suing **C. Dolores Tucker** (chairperson of **The National Political Congress of Black Woman**). **Interscope** alleges that **Tucker** conspired to destroy the record label by trying to force **Death Row CEO Suge Knight** to clean up the lyrical content of the labels groups or leave **Interscope** altogether... **Mary J.** and **Meth**, **Total And Biggie**, **Miss Jones** and **AZ**, **Brandy** and **Channel Live**, **TLC** and **Craig Mack** and now **Mariah Carey** and **O' Dirty Bastard**. That's right, **Ason Unique** has teamed up with **Miss Mariah** "8 octave" Carey on her new single "Fantasy" which is a certified hit using that loop, you know that loop. Shit is dope though because it's better than those niggahz **Dino** and **Master Ice** or lest we forget **New Kids On The Block** and **Nice and Smooth**. But what's next, **Whitney Houston** and **Mobb Deep**... A couple of former **Wild Pitch** groups have found new homes. **EMI** bought the rights to the **Coup**. The **Coup** is receiving money from **EMI** for studio time but are yet to sign. **Large Professor** has joined the likes of the **Genius** and signed to **Geffen**. Rumors have his signing bonus in the area of \$500 000. Oh shit! Word!... **Mac 10's** latest project has achieved certified gold status on **Priority Records**. Peep the execs in the photo with their million dollars... **Tommy Boy Records** has signed **Big Noyd** (the "R-A double P-E-R from the QB"), who can be found on

Mobb Deep's "Give Up The Goods." Word!... The new **De La Soul** album will be called **Stakes Is High**. The first single is called "The Business" and it will feature **Common Sense**... **Ras Kass'** debut album **Soul On Ice** will be delayed a little longer. It seems that **Ras** wasn't happy with all the tracks and a lot of them have been bootlegged. There's also talk of a posse cut that will feature **E-Rule** and **Tash** of the **Liks** (who will be releasing a solo single late '95/early '96, with an album to follow on **Loud/RCA**)... On the topic of **Loud Records**, they have continued their quest to take over the rap industry and own the rights to everybody by signing both **Sadat X** and **Aklynele**. Their first release on **Loud** will be a collaboration together called "Loud Hangover". Word!... **Immortal Records** have released **The Next Chapter**, a compilation of unsigned artists. Standout cuts include the **Likwit Crew's Phil The Agony** with "Net Weight", **Laswunzout's** "Just To Be Famous" and **Western Hemisphere's** **Vooodoo** with "Pay The Price"... Other LP's set for release are **Kool G. Rap's** **4,5,6** on **Epic Street**, **AZ The Visualiza's** **Doe Or Die** on **EMI**, **Rascalz's** long awaited **Cash Crop** full length on **Figure IV**, **Mic Geronimo's** **The Natural** on **Blunt**, **Erick Sermon's** **Double Or Nothing** on **RAL**, **The Pharcyde's** "Labcabin California" on **Delicious Vinyl**, **Genius' Liquid Swords** on **Geffen** and **Cypress Hill's** **Cypress Hill III** on **Ruffhouse**... On the independent side of things check for the new **Lord Finesse** 12" "Hip To The Game" b/w "No Gimmicks" feat. **KRS & O.C.** on **Penalty**. Word! Also keep a look out for **Mannish's** "Expect That" on **Correct**, **Q-Ball & Curt Cazal's** "My Kinda Moves" on **Q-Ball**, **Powerule's** "Dawn To Dusk" on **Hydra**, **KRS ONE's** "Rappers Are In Danger" b/w "Wannabe Emcee's" on **Front Page**, **Nit Wits** single and video "Then There's Nada" b/w "On the Run (360°)" feat. **Radek One** on **Tremor**, and **Da Youngstas** **Ily Funkstaz** "Bloodshed & War" feat. **Mobb Deep** on **Pop Art**. It seems that the **Ily Funkstaz** have continued their trend of imitating whoever they share a track with. Word!... Other 12" to keep an eye out for include the new **Group Home** single "Livin' Proof" on **Pay Day**, **Smoothe Da Hustler's** "Broken Language" on **Profile**, **Mobb Deep's** "Temperatures Risin'" remix on **Loud**, **Blahzay Blahzay's** "Danger" on **Mercury**, **Smif n' Wessun's** "Sound Boy Burial" & "Wreckognize" remixes on **Wreck** and **Method Man's** "The Riddler" with **RZA** remix on **Atlantic**. Word.



A few record label heads, Mack 10 and his gold record

Vinyl Konflikt

Cash Money

by J Swing

"I'm straight rhythm. Rhythm scratches man. That's when you make a rhythm - your makin' the record basically sing a song."

What have you been up to since you dropped "Where's The Party At?" with Marvellous Marv?

Just doin' a little production here and there, and tourin' with **PM Dawn** for the past three years. Right now I'm starting my own label called Green Eyes Records. Plus I got these mix tapes out right now that are sellin' like hotcakes.

What happened with the whole record deal thing, how come there was no second LP?

Well Sleeping Bag Records had folded, and at that time me and Marv were going through somethin', yknowwhat'im sayin'? We went our separate ways.

What's up with Marv right now?

I don't know. I don't even see him, man. I haven't seen Marv in over a year, man. I don't know where he's at or whatever, but were still mad cool.

What first got you into DJ'ing?

I had a **Grandmaster Flash** tape, one of those underground tapes before they started makin' records. I met this guy named **Grand Wizard Rasheen** from southwest Philly, he was showin' me how to mix and stuff. I was like "Man, he's the man!"

How would you describe your style?

Aw man, I'm straight rhythm. Rhythm scratches man. That's when you make a rhythm - your makin' the record basically sing a song. Like if you was cuttin' "It's Time" it's not your basic "da, da, da, da", it's more like "a da-a da, a da-a da-a da da, a da-a dur-a da", yknowwhat'im sayin'? My scratches are like that.

You won the DMC battle in '88, right?

Yeah, in '88. I won the New Music Seminar in '87 and I won the

American Mixing Championships in '88 also. That's what got me recognition out side of Philly, after that it was worldwide.

Speak about transforming for a minute, because a lot of people credit DJ Jazzy Jeff for creating it?

Yeah, it wasn't him who created it. It was this guy named **DJ Spin Bad** and then I took it to the next level making it faster. Spin Bad was cuttin' "It's Time" and was bringin' it back slow, then I took it and made it fast like a machine gun. I named it the transformer, it's just that Jeff put it on wax before anyone else could so he got the recognition for it. It's cool though cause he's my boy. Me and Jeff used to have this thing called the **Twins of Spin**. When you see 2 DJ's up there spinnin' around with 4 tables, we started that.

DJ'n has changed alot since '88 when you were out battlin' or whatever, who impresses you these days?

DJ's that I have scene and like are **Rob Swift**, **DJ Ghetto** and **Roc Raider**. They're just funky man, especially Rob Swift. Ghetto's rough too, man.

What about the DJ's comin' out of the west coast?

I can't really get into it, yknowwhat'im sayin'? I'm not sittin' up here dissin' or nothin' like that because as far as them doin' that they're the best at what they're doin', but I just can't get into it, man. It's on some old future stuff, man. I guess from the era that I come from - it's just a bunch of crazy noises, I don't really understand what they're doin'.

What are you lookin' for then?

Take me for instance, if I'm doin' a party right, and I'm going to do a little cuttin' or whatever, I go back to back and your not going to miss a beat. It's different when your doin' a competition because you only have a certain amount of time to get in as much as you can, so sometimes things tend to be a little sloppy. If your doin' a party you got all night to do your thing. Right now I'm about to do these collage parties - see a lot of people when they think of me they think automatically "Aw, he's gonna cut it up". I'm tryin' to let people know that I can do more than just cut it up, yknowwhat'im sayin'? I can rock a whole party.

How do you see DJ'n now as compared to the mid to late '80's when you made your name for yourself?

The DJ's today that are gettin' the light seem to be the DJ's that just play records. It's like if you want to hear the record you could hear the record on radio. Not to take nothin' away from these other guys that are out hear makin' these mix tapes and stuff, but that's just my personal opinion. They're doin' what they do best. Back when, when we was in Philly we was constantly cuttin' the record up. That's what made us different. I mean everybody has the same records. You can go to the store and buy **KRS ONE**, what's going to make you any different by just playin' the record and your tryin' to become a DJ, tryin' to be up there with **DJ Clue** or **DJ Doo Wop** or whatever. What's going to make you any different? I'm known strictly for cuttin' it up, I gotta stick with what I know best plus blendin' a little bit or whatever. I'm tryin' to bring it back.

Krispy Biscuit

Vinyl Konflikt

by Rolando Espinoza

Rap came onto the radio courtesy of Mr. Magic, whose first show "Mr. Magic's Rap Attack" went on the air in 1979 on station WHBI, a small station in New Jersey where you bought your own time and then sold your own commercials. This was the same station on which The World's Famous Supreme Team, the duo that can be heard on Malcolm McLaren's "Duck Rock", hosted their own show.

Enter: Vancouver, Canada. Where every Tuesday midnight, you can tune your dial to community radio, CFRO 102.7 FM, and listen to the live cuts/mixes courtesy DJ Kilo-Cee and the street savvy comments of the show's two hosts: Incredible Ease and Mr. Bill.

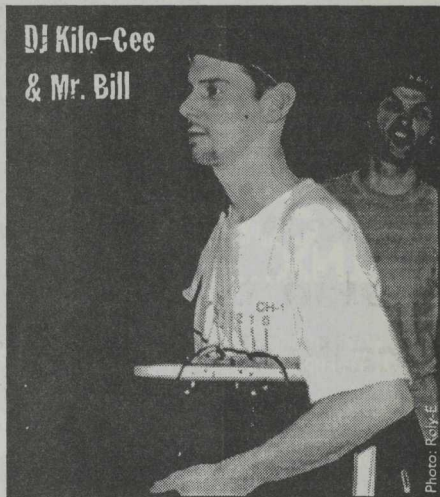
"...It's time for the station to get truly funky..." coolly states the **Krispy Biscuit Mix Show** intro as listeners get prepared for Hip Hop done the old fashion way. You know the style... it's that eastcoast state-of-mind, with an underground= innovation-slept-on kinda shit... but it always hasn't been that way.

DJ Kilo Cee is the one individual who is to be credited for having the clear vision and the drive to bring urban style radio to Vancouver listeners. Sure, there were previous shows on other stations that laid the foundation for future Hip Hop assaults, but it is because of DJ Kilo Cee's involvement in earlier programming throughout the city that brought Vancouver its first legitimate mix show.

Host Mr. Bill explains, "DJ Kilo Cee had been doin' the show for some time before I got involved, but it wasn't the same format as it currently is now. I mean, we had rotating DJ's like **Lovely Lisa** (British Soul), **Doug Deep** (Deep House) and **Michael Golf** (Rare Groove). The show was a lot more musically diverse then (1992). I was just excited to be part of Vancouver's long overdue Hip Hop scene."

Since then, the **Krispy Biscuit Mix Show** has evolved into one of the city's leading rap music programs - even garnishing its own devoted live studio audience (up to 30 + at any given time) that religiously cool out in the station's dank green room lounge. All

DJ Kilo-Cee & Mr. Bill



this because word-of-mouth spreads quickly, and heads started realizing that they could witness the weekly raw spontaneous energy of Hip Hop right before their eyes, all live... all free of charge.

All the programmers at CFRO 102.7 are volunteers. They do what they do for the pure love of the music, and the **Krispy Biscuit** crew are no exception. Each member has their own reason for diligently staying awake until 2:30 am every Tuesday, summer/winter, rain or shine. The Incredible Ease explains, "Every week is something different! Believe it or not!

Every week is something different! One week I'll say somethin' on the air and I'll get someone on the street and say "Yo, I heard you say this on the mic" and to know that they experienced the same vibe is cool. Once I popped a brew live on-air, or when I blew some smoke into the mic and I got feedback sayin, "Aw, man... we were at our pad smokin' a fat blunt at the exact same moment when you were doin' that" - all that shit gives me a mad thrill. To know that they feel me over the air has to be the hit!"

Ease narrowed other facts down, all the while demonstrating his trademark hospitality, "Because we took that (eastcoast) format, it has allowed us to really concentrate on our shit and the listener still has other outlets, even on our same station. If you like live DJ skills and strictly underground Hip Hop then you're going to format to us... we're not really formatting to the casual listener and blazay to the swazay... It's those who don't know, who get offended by rap music, but as the station goes, it's been great, they've been really good to us."

Dedication, creativity, expansion of horizons and everything on the live tip... "don't bite the Biscuit!"



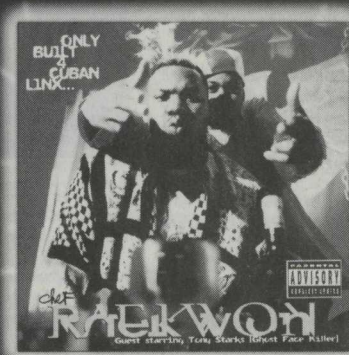
def. **RAEKWON**

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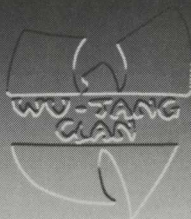
"It's not that you gotta
have a chain around your
neck. It's to say that the
link is something that
couldn't be popped.
Everybody thought we would
shine for a minute and then
break up, but nah! You can't
break this shit and it stays
heavy, 'cause we're heavy-
weights! ...I wanna let 'em

know this is my shit. This is my team and I'm
the stand up man for this shit right now."

Hip Hop Mailing List

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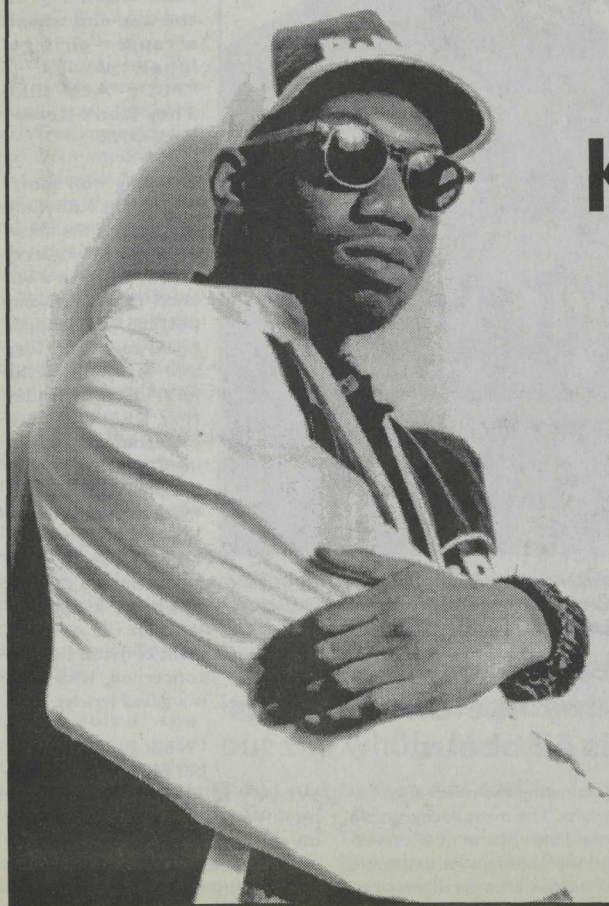
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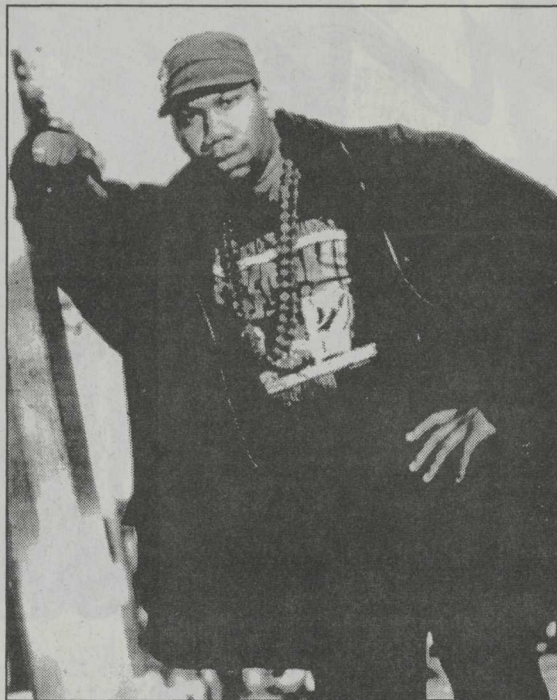
**Knowledge
Reigns
Supreme
Over
Nearly
Everyone**

"Some people say that life on a whole is serious and nothing is funny. But that's only if you base your life around competition and money." -"By Any Means Necessary" By All Means Necessary

In this short time span of existence we experience called life, there is the unavoidable question that most all of us pose at one time or another; what is our purpose here? Many of us never ponder too long on the subject and seem content with the answers provided to us by the controllers of the state and one could say the controllers of OUR state. The formula provided: The pursuit of happiness = power from either money and/or fame. As interesting an open discussion on that topic would be, it is not the one at hand. It does however have relevance to the man referred to as the teacher of rap Kris Parker, better known as KRS One. Kris has composed songs with themes seemingly thought to be in direct contrast to "traditional" rap music. These "traditional" themes (cop killing, drug selling, sex and violence) are attacked and exploited by the media at every opportunity in an attempt to discredit, manipulate and altogether disregard and destroy all positive aspects of this relatively new culture, Hip Hop. A culture born from the same part of society that has always, throughout the course of American history, been depicted as the most negative aspect of the "American Dream."

"Don't get me wrong, America's a great place to live but listen to the knowledge I give..." -"Illegal Business" By All Means Necessary.

"You can kill a man by taking him out his land and puttin' him in a land, he doesn't understand..." -"What I Know" KRS ONE



"For someone lookin' from the out, it seems like disrespect is what rap is all about."

many fascinating and never seen before results. The most recognizable being the birth of the now universal Hip Hop culture. As debatable a topic as the true birth place of

Hip Hop is, let us overlook that and focus on a man from the Bronx, born in 1965, who entered the rap game in 1986 and delved into topics and lyrical styles that none before had. Thus helping reshape, redefine and set the high standard of the definition of a real MC thereafter; and few live up to that level in 1995 soon to be 1996.

"If you don't know me by now, I doubt you'll ever know me. I never won a Grammy, I won't win a Tony. But I'm not the only MC keepin' it real, when I grab the mic and smash a rapper girls go, 'eeewwww!'" - "MC's Act Like They Don't Know" KRS ONE

Speaking non metaphorically, KRS One has broken the art of MCing and being a rap artist, down to a science. That is the only possible way a rapper could survive as long and maintained the level of consistency that KRS One has. Metaphorically speaking: if you want to bake a cake, you have to make sure you have all the essential ingredients. So if you want to produce consistent rap albums, you must know what it takes to make one. As far as the development of lyrical styles is concerned, KRS One is a gifted lyricist.

"New types of verbal Hip Hop I bring. When you know you can sing, boy! You know you can sing. I do not clutter up the airwaves with stacks of useless facts, MC's tryin' to be macks but act

like ignorant Blacks." -"Rappaz R.N. Dainja" KRS ONE

Some individuals are chosen to perform certain tasks in their lifetime and some choose to. Those who are chosen must realize that: To be born gifted is one thing, but what good is your gift if you know not how to utilize it to its highest potential. The key to attaining this level of consciousness is through knowledge of self.

"My true identity is never meant to see. I simply use the gift sent to me, mentally." -"Build Ya Skillz" KRS ONE

Much more than just the latest New York slang to hit the airwaves, knowledge of self is an important, if not essential factor in the study of metaphysical philosophy. Metaphysics is defined in the Websters Dictionary as "the part of philosophy concerned with the study of the ultimate causes and the underlying nature of things", or put simply the search for the truth. KRS One has been on this search since the day Mother Earth, the Goddess, approached him and told him his purpose in life is to use his ability to speak to his peoples, in a language only they can comprehend, to uplift them mentally and spiritually.

"If I ruled the schools from pole to pole, the entire judicial system would fold. I would get rid of the books 'cause they're bogus and in school knowledge of self would be the focus. Kids would flock

to the school like locust 'cause school now relates to them and you would notice: Violence in society would be a minimal 'cause the education would now be metaphysical. Not living by laws but living by principle, if you disobey; the universe gets with you." -"Squash All Beef" KRS ONE

"Others like to bring the shotty



to the party. I bring knowledge of self; you cure the mind, you cure the body." -"Rappaz R.N.

"East Coast - West Coast battles are inferior, 'cause I by myself, will take out the whole North America."

Dainja" KRS ONE

Since his first album, Criminal Minded released in 1986, he has consistently obtained, researched

and exposed truths to the youth of America and beyond, in the hopes that they will respond by starting their own pursuit in search of the truth. Unfortunately, not many youths are interested in these topics and don't necessarily want to be pounded with facts and enlightenment.

"The moral to the story is: Your addiction to your needs and your wants is what causes problems in your life. Make sure you got what you need... put it a safe distance all the things that you want. It's wants that get you into trouble. This is the balance of life; the balance to life on a whole." -"Hold" KRS ONE

"I'm giving you these dates, not for you to hate but to evaluate your own mental state. You're gettin' older, not younger; the system keeps you under; concentrate on living this summer." -"What I Know" KRS One

Let us not forget that KRS One is not a philosopher turned rapper, he is an MC raised in the streets of New York. So as much metaphysics as he delves into, he is still a bad ass mother fucker whom you should not fuck with on the mic. History shows that Boogie Down Productions ruled New York when KRS One and his partner, Scot La Rock, took out MC Shan and dissed the whole Juice Crew.

"For someone lookin' inside

from the out, it seems like disrespect is what rap is all about but Hip Hop as a culture is really what we're givin' but sometimes the culture contradicts with how we're livin'." - "R.E.A.L.I.T.Y." KRS ONE

"Don't you understand that I'm all about survival. I have only friends because I killed all my rivals. Show up at their rhyme recitals, took their titles. From '86 to '96 completes my first cycle." - "De Automatic" KRS ONE

"Syllable superior. East coast - West coast battles are inferior 'cause I by myself, I'll take out the whole North America." - "Build Ya Skillz" KRS ONE

By composing songs like, "Poetry", "My Philosophy", "Jack Of Spades", "Outta Here" and co-writing along side 1995 B.D.P. members Channel

Live, "Mad Izm." KRS One has held the attention of Hip Hop's audience by not just keeping up but still setting trends to follow. While his *Edutainment* and *Sex and Violence* albums are regarded by most as the period he fell off, his lyrical style and content has stayed remarkably consistent, prolific and unmatched to date. Overall, every album contains material that needs to be heard. Positivity and genuine concern of the upliftment of Black peoples and humanity on a whole has been put aside nowadays in exchange of jams about makin' money and livin' large, that American Dream. Once acclaimed rappers like Chuck D have been forgotten because through all the positivity of Public Enemy, they failed to relate with the youth and progress with the times. Had Chuck D made a "Mad Izm" type of song, he might still have the ears of the youth listening, showing how KRS One further enforces the scientific methods

of keeping the audience appreciative and responsive.

"I remember thinkin' back to '83, no videos. No, you had to be a real live MC. Now you youngens grow up, buggin'. Any new jock you're huggin', weak production, let me tell you somethin'. Any MC could battle for glory but to kick a dope rhyme and wake up your people's a different story." - "Rappaz R.N. Dainja" KRS ONE

Artist: KRS ONE
Label: Jive
Release: KRS ONE
Production: Various
Crew: B.D.P.
Hometown: South Bronx,
the South South Bronx, NY

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CLOCKERS



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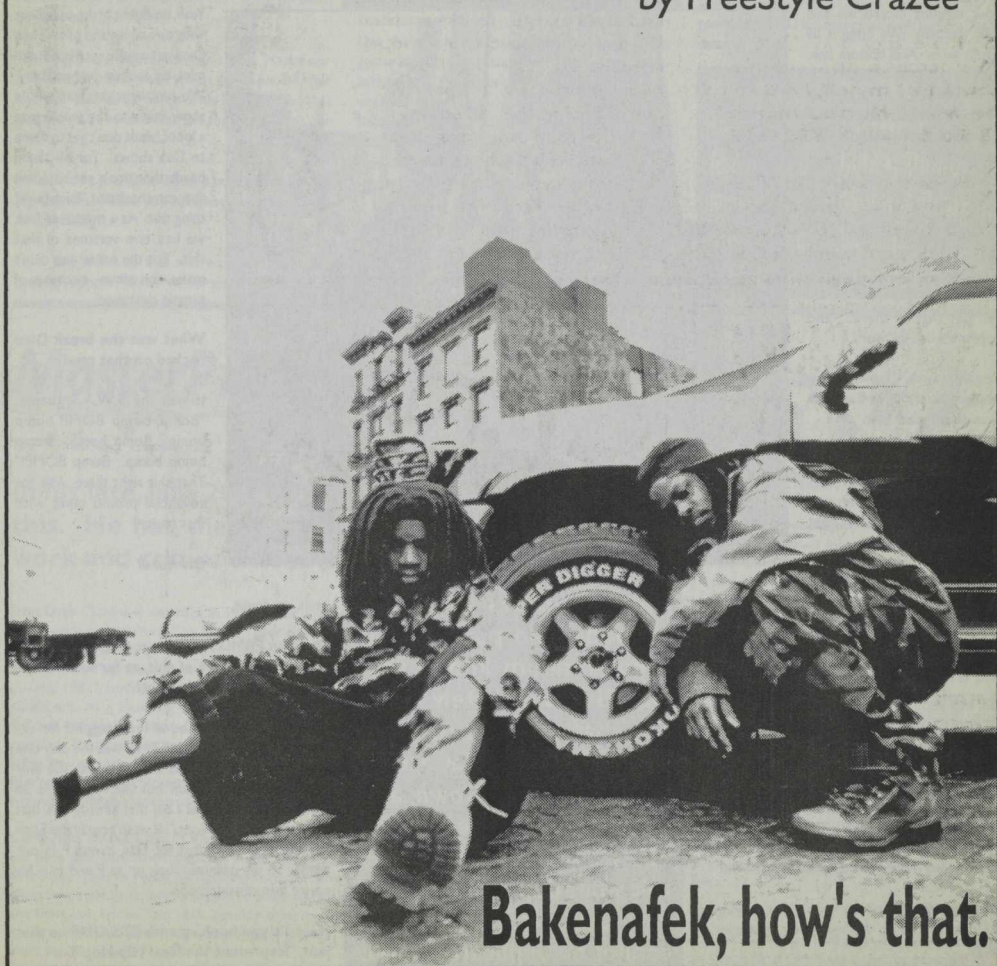
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BUCKSHOT Le FONQUE & more!

DAS EFX

by FreeStyle Craze



Bakenafek, how's that.

What happened with the Beanuts?

Skoob: What you mean?

With that shit they said on their E.P.

What they say?

You know, "...all that tiggety tiggety tongue twistin' shit don't impress me" and "...diggety Das the end" from "Third of the Trio".

Oh word.... well where the fuck are they? Put it this way, if them nigguhuz meant something.... them nigguhuz ain't stepped to me with it. They got on some bitch ass shit and said it on a record and ain't stepped to nigguhuz. Das don't get down on no bitch ass shit like that to say shit about nigguhuz in articles and fuckin' records. We bring it to nigguhuz faces. And bottom line, my shit is definitely knockin' they shit out the box if those nigguhuz got anything to say about anything. So that's the deal with that. But anyway....

Word.

You puttin' that in there?

Well shit you know, if you....

Yeah put that in there.... and quote me word for word.

Alright, 'cause I know some people who thought Beanuts were dissin' and shit.

I don't know what it is, if they tryin' to get cute or what. But yo, we don't get down with that pussy shit, that shit is pussy right there.

So in your video, "Real Hip Hop" you got some of y'all peoples with motorcycles in there huh, bustin' endos with a bitch on the back and shit.

Yeah, hell yeah. But there's a lot of scenes that they didn't even catch on tape man. One of my mans was doin' a wheelie with this bitch on the back right. And she threw her middle finger up at the camera but we ain't get that shit. And that part with the police in there? All that shit was real, they broke that shit up. That shit was real as hell.

How do you guys get down at live shows?

The shit is definitely off the hook! It's like bringing the CD to life. So we definitely gotta show a lot of energy.

Das exploded into the Hip Hop game back in '91 with a stiggety style that left a mad scar on the rap industry. After all the Herbs had squeezed every last drop from their lyrical style, Das came back to inform the world that biting their steelo would be **Straight Up Sewaside**. Of course you



motherfuckers slept, but anybody who peeped that second album knows that Das EFX is definitely lyrics. So what was left to do in 1995? To drop a fat ass LP called **Hold It Down** and show these no talent biting MC's how to really rock a mic while displaying the true raw Brooklyn sound that cannot be duplicated. Still.

So you got DJ... fuckin'... DJ Dice right?

Yeah, my nig-GUH. East New York, Brooklyn baby. That's my man from back in the day from a long time ago. But when we first came out he had some shit that he was doin', I think he was runnin' with Tim Dog for a little while. Once that shit died out he stepped to us and we did our thing. We was always family yaknowhat'msayin', but it was just that he was doin' his thing when we was tryin' to come out.

That "Buck Buck" shit is live.

True. See and right there we bringin' the show to the CD. We just wanna show everybody how we get down with a little freestyle cipher. We did that shit right in the basement kid. Yeah, no doubt in the basement with turntables and mics. Then Dice got on the set, we put the mics on and we just got busy. We just brought that whole show flavor to the tape 'cause a lot of heads don't get to come to Das shows. For all those heads that don't get to come they can check that "Buck Buck" thing out. As a matter of fact, we had two versions of that shit. But the other one didn't make the album because of sample clearance.

What was the break Dice rocked on that one?

It was the S.W.A.T. theme, "Bomp, bomp BOMP bomp bomp. Bomp bomp. Bomp bomp bomp. Bomp BOMPI!" That shit right there. We got advanced promo tapes with that on it.

Oh word?

Yeah, no doubt.

So when EPMD was still around, they helped you out with a lot of shit, as far as business wise or just anything right?

Well basically, we looked at them nigguhuz for examples and shit but overall, PMD was the only one givin' information to Das EFX. He was the only one in our corner lookin' out like, "Yo, do this do that" or "Nah nah chill I did that already son, that shit don't work, cool out." It wasn't really the Erick half that was doin' that for Das, it was P in our corner so we definitely look up to P and take his advice into consideration.

How did you hook up with KRS ONE on that jam, "Represent the Real Hip Hop"?

It was just like, when we first got in the game we had met Kris and we was always exchanging numbers like, "Boom boom, we gonna get up and do this jam." "Yeah yeah. Yo! Let's do this jam kid! Whassup!?" It was always like that and then we'd go home and lose the number or Kris would lose the number or whatever. And then "boom" when Aresenio Hall had that show with a bunch of Hip Hop niggahz on that and we was on it with Kris. All of us, Wu, Kris... so we exchanged numbers again and then it just so happened that that niggah was workin' on his album when we was workin' on our album. He was workin' with Premier and Premier was like to us, "Yo, you know Kris is tryin' to get with y'all niggahz right?" and then he would be tellin' Kris the same shit about us. So we finally hooked up and did that joint.

And both you and Kris put that song on both of your albums right?

Just tryin' some different shit this time. Maybe our fans will like that shit and wanna go get his new shit and then vice versa. Some of his fans will hear that shit and really be into Das and then wanna get our shit.

What were you doin' before you started writing rhymes? Were you breakin' or writin' graffiti or anything?

Yeah, you know, all that shit was one thing sun. Breakin', poppin', fuckin' writin' graffiti-all that shit.

But it just so happened that yo, us niggahz knew how to rhyme too. That was just one of the things to do around the way. Then we just put that shit on wax. We was blessed yaknowhatimsayin', to have EPMD come through and find us and shit and put us on.

They found you guys at a contest where you came runner up, right? What song did you do that night?

Yeah that was in 1991 and shit. We did "Clap Your Hands" from the album *Dead Serious*. That was like the early, early days with that shit.

Did anybody ever step to you two on some battlin' shit after you came out?

Nah, they haven't but you know, we was just lettin' heads know that if you gonna try to come with that Das shit and kick it yourself, bring it son. If you gonna kick that pussy shit on a record or in a magazine, bring it. Whatever you wanna do. Yo it's whatever kid! That's Hip Hop right there son, 'cause before niggahz was makin' money off this shit that's how it was goin' down. A lot of brothers don't have that mentality now but hey whatever. I do. (chuckling)

Just how far out of hand did the biting get during them "iggety" days (1991-1992)?

Kid, the whole world was stuck on stupid for about

a year. Niggahz ain't know what the fuck to do...all that "iggety" shit was out there! ...going crazy! Niggahz ain't know what the fuck was goin' on! (laughter) That shit was crazy though. It got way out of hand, it was off the hook, son. But you know, that shit calmed down.

Do you think that with all this wack shit comin' out every second, Hip Hop might just self destruct?

Nah, I don't think so. The reason I don't think it's going to self destruct is 'cause #1: It's makin' too much money and #2: There's always that younger generation, that street generation that's going to wanna hear somebody representin' for them. And there's always gonna be one niggah out of that young generation that can do it, yaknowhatimsayin'. So... as long as you got one person representin' for that generation, Hip Hop is gonna always be here. Belee dat.

Artist:	Das EFX
Label:	EastWest
Album:	Hold It Down
Members:	Skook & Drayz
Production:	Various
Hometown:	Brooklyn, NY

MasterPieces

By Rolando Espinoza

In his late, late 20's, REN is not new to this. He has the insight to what real work and commitment is all about.

Ren One: "I think it was back in 1980. I was doing political anti-nuke graffiti until I went to New York City in '81. That's the first time I had seen Hip Hop graffiti. It was amazing! Whole streets and the multitude of styles... amazing, man. I picked up the style and stayed anonymous, you know "in the closet" up until 1987," confesses REN when asked about how he first got involved in graffiti art. As a founding member of **Toronto's TCM artist crew**, (**The Crime Messiahs, Trans Continental Mayhem, Try Catching Me...**) currently 8 active members deep, REN has seen Toronto's graffiti scene develop into an underground scene that has, "...a lot of kids getting into it, but they're just making chicken scratch. Even though they have all the short cuts with all the mags, videos and OG artists to influence them."

LEGAL WALLS: "I know there are some artists/would-be writers out here that have never done an illegal piece... and that I think, is a cheap short-cut. They're really just getting fame for nothing, really. Illegal walls effect your style, especially when you're under pressure... it's the whole adrenaline thing, you know. Your skills develop different because you have to work it out and plan so you're able to pull it off quickly. Illegal (laughter) is a lot more fun for sure."

REN ONE

Canada's First School Veteran

HORROR STORIES: "I've had people pull knives on me, I've had a couple crazy ones where I was being chased into places that had vicious guard-dogs. Then there was the time where I was chased by a couple of undercover police officers; it was like "STOP! or I'll shoot!" You know, just trying to scare me. I guess they weren't into running so they tried every tactic to get me to stop... that wasn't too fun. I've had some tense spots on trains with the train startin' up and I'm on it kind of thing!"

Always aware of producing quality work, REN explains that there has been times when he just had to slow down and reflect. "...it's kinda good to do that- drop off just a bit... think about what you've done- especially when you're in a rut. But really... (pause) it's like an addiction... it's hard to stop!"

Best color of choice

"I would have to say... green. I like greens a lot, man."

Gone-through sketch pads

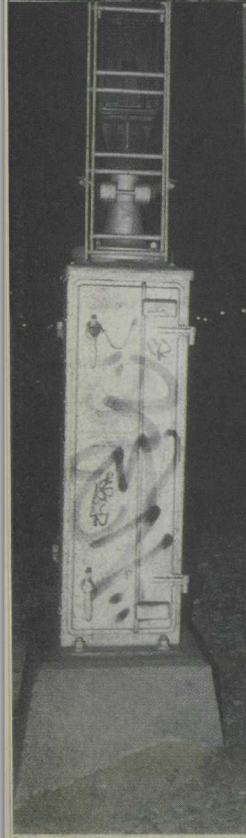
"Sketches? Well sketches aren't something I make a big deal about but I'd say... I used to do loose-leaf for quite a while... up until '93. That's when I switched to books. My answer: 12.

Shout outs

"The whole TCM Crew, Vancouver's AA Crew and everyone else whose got the right attitude. Of course I can't forget my moms and my parents."



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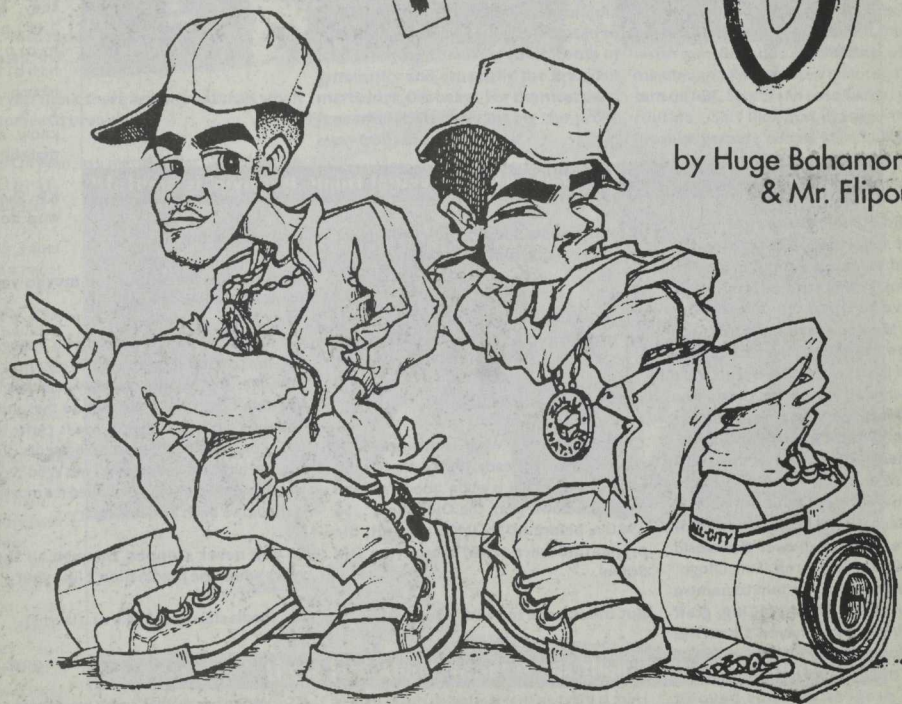
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"B-boy" Not a Stance

by Huge Bahamonde
& Mr. Flipout



B-boy. Not a stance. Not an old record label.
Not a synonym for a Hip Hopper. Not a break dancer...

AB-boy and the act of B-boying are the title and description reserved for those individuals who choose to physically express Hip Hop in dance form. B-boys have been B-boyin' since rhymers have been rhyming and it has gone through as much change and progression as rhyme styles have. But unlike rap-ping, not everybody and their dog are still trying to break in this day and age of the 90's, aka "Make money money, make money money money!" 'Cause you can't mass produce or commercially market a B-boy.

Breakin' did have it's "day in the sun" back in the forgotten 1980's when the media tried to expose and exploit this element and it's innovators. Nowadays, B-boys have become few and far between but they now exist all across the entire globe from Vancouver to Europe and even in Japan. Even more scarce are those old school b-boys from the golden age of Hip Hop, the shapping years during the late 70's to the early 80's, before the media got a hold of any of it! Can it be so simple? Yes, because b-boyin' is alive and well with the help of the now international Rock Steady Crew with chapters found all over the world (Japan, Atlanta, Bay Area, San Diego, L.A., New York, Great Britain to name a few) representing DJing, MCing, graffiti and B-boying. If you haven't had the privilege to see B-boys in '95, you must get a hold of some recent footage because it's progressed eons beyond handspins and the worm. Twenty years deep into this breakdancing "phenomenon", original Rock Steady members and active b-boys, Crazy Legs and Kenny Swift have some shit they want get off their chest.

What's Rock Steady Crew all about?

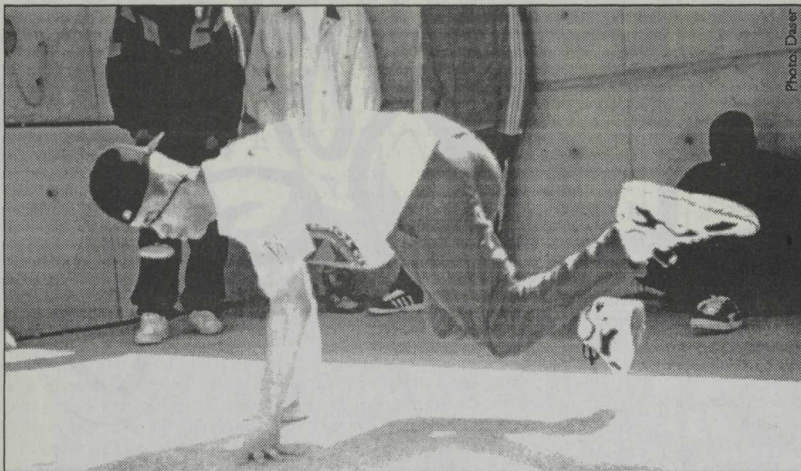
Crazy Legs: We're definitely tryin' to preserve and evolve the culture. Tryin' to continue passin' down the culture to the younger generation in it's raw essence, in it's true essence, not what is perceived to be by the media.

ferent groups that were hangin' out. You had your graffiti artists and your B-Boys, whatever... I mean, we just did it. It wasn't called Hip Hop until '81-'82.

How did it get that name?

CL: From Bam. Bambaataa took it from a phrase that Luv Bug Starski used to say at the Fever... which is something that Sugar Hill Gang stole also... when they go "Hip, hop, hiebit, hiebbop...". You know, all that shit.

KS: Shoo wop doo



"It's not even a physical thing, B-boyin' is mental."

A lot of people consider you Old School, but there was actually people before you, right?

CL: Without a doubt. Some of us came in on the tail end of what was the original school.

KS: There was people since '72.

CL: I started in '77. When I was hearin' Cold Crush tapes in the early 1980's, there's this one tape where JDL is talkin' about "and you know I'm down from the Old School". So 1980's, before RUN DMC came out, the originators were talkin' about the Old School.

But the shit started with Kool Herc.

CL: Without a doubt, Kool Herc and Bam. Yeah. See you gotta look at it this way: Kool Herc is the man that started it, right. Bam is the one that presented it to the world as a culture. He's the one that labelled it a culture. It was just something that we did back in the days, ya know? When Kool Herc and them were doin' it, he came out with his system and there was a fusion of all these dif-

wop- all that shit.

How do you feel about the movies you were in like Beat Street?

CL: Beat Street, except for maybe 2 songs, had the corniest soundtrack I've ever heard in my life. That shit was no B-boy music man! We didn't even want to dance to that shit. That was garbage... that movie is corny to me. I only like Beat Street in segments. To me, the ultimate one (movie) was Wild Style but they never should've labelled it a movie, it should've been a documentary.

So you never stopped through all the years when the media didn't like you?

CL: Media still doesn't like us. (laughs)

But you're getting more exposure now.

KS: We just real, that's why we get exposure. Niggahz know they searchin' for somethin' that's genuine, yknowhat? I sayin' I know in my heart, and I'm sure in everybody's heart, there's always that bug in there, that when a beat came on it didn't matter. If you wanted to do it you

Photo: Daser

did it, and that's how I lived.

CL: B-Boys don't lose it, we just get rusty... put a little oil in there "doonkum doonkum doonkum" (makes oil pumping sounds).

KS: It's not even a physical thing, yaknowhati'msayin'. B-boyin' is mental. It's like a reaction to drums. Your mind has to absorb them drums first, before you can even rock, before you can even throw yourself. You gotta feel it in your mind. It's like "boom", it hits you then you react. So it's all mental, and that we'll never lose ya know. You could be an old muthafucker, you could still be a B-boy... 'cause you're gonna react regardless of what your physical is gonna let you do.

CL: And B-boy isn't a stance and Russell Simmons isn't a B-boy either, just in case... ya know.

Want us to print that?

CL: Hell fuckin' yeah! I ain't worried about Russell, shit....

Do you think there are any naturals when it comes to breakin'?

CL: Oh yeah, as a matter of fact Ken Swift is a natural. (laughter)

KS: I feel I'm a natural too. Nah, you know I don't know if I'm a natural but I know that this dance was made for me man... 'cause I was hyper, I was into percussion, I was a drummer, and when I first saw it I was an athlete when I was about 11.

CL: A lot of people can do movement. But to be a B-boy and possess the finesse and the flavor and all the style... to be able to incorporate your character into the dance, is what it's really about. You got a lot of these fools

who've got no type of entrance to the dance floor. He'll just walk on and immediately jump on their head and start spinning like some fuckin' court jester. Just to get an immediate reaction from the audience. But when did he actually dance? Or did he just jump in there and do 50 head spins? That's just movement based on momentum.

KS: Yup, and a lot of people forget that this is a dance. You're supposed to dance. The music stops goin' and you got circus act niggahz jumpin' on their heads and their backs still goin' and their ain't even no beats on. You're like "Yo, whassup man? What'cha dancin' to?" The shit turns into a spectacle. "Look at me, I'm an asshole!" (laughter)

CL: "Look at me, I'm destroyin' Hip Hop culture."

Some rap magazines and other media sources have just recently attempted to link B-boying to having some roots in gymnastics and especially the Brazilian martial art, Capoeira. For the most part, it seems like they're taking the props away from the originators?

Fu flicks. And then leave the Kung-Fu flicks and go uptown to the park and start doin' some ill, psychotic, you know, type of styles.

CL: We'd leave the theatre fighting each other then go and practice.

KS: Yup. That's the one of the only things we were influenced by.

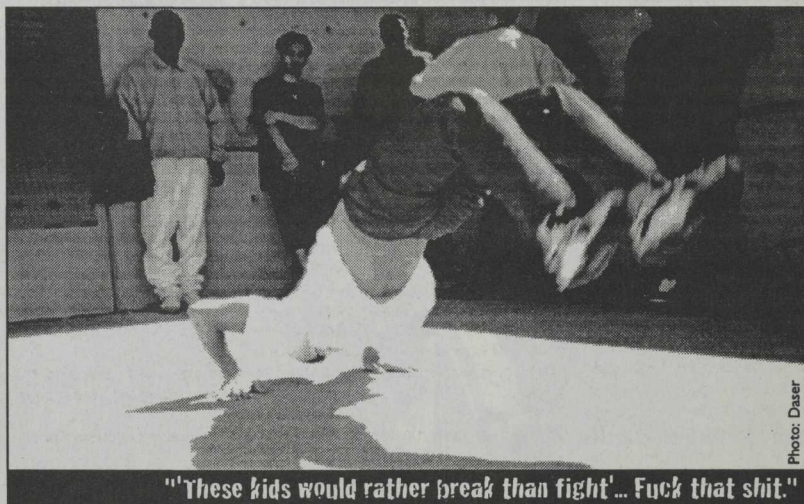
CL: You see, a lot of people like to do gymnastics. I think that's all cool but if you do a gymnastics move and make it only a gymnastics move and you don't change it to a B-boy move and add some flavor to it....

KS: Forget about it.

CL: It's like, "Yo man, go to the Olympics."

KS: That shit is wack bro. I'll say it straight up. Buck 4 used to do flares but he used to do B-boy flares. He used to do these bugged out flares that were B-boy flares not gymnastic flares. Now that to me is using your creative ability. You know, if I watch somebody do a pommel horse for like ten minutes and flares for ten minutes, I could just turn on ABC Sports and see a fuckin' gymnastics routine. Shit like that changes the face of breakin' because people start lookin' for that only. They don't know that there's flavor,

rhythm, soul, concept, science and foundation involved. They're just lookin' at some repetition sayin', "That's smooth, that's clean. Oh and it's got an intro." And then when homeboys spin and they crash



"These kids would rather break than fight!... Fuck that shit."

KS: Ya see, we didn't watch no damn gymnastics, we didn't see no damn Capoeira because I never heard of Capoeira 'till '90. Yaknowhati'msayin'? The only shit we used to check out was on 42nd Street, we used to go down there with some booze and all the fellas, go have a snack and watch Kung-

fu flicks that even makes it worse for B-boys because the freeze is one of the most important elements of B-boyin'. It's about control. But it does happen to all of us, but for the most part it's when niggahz go powerfully out of control...

(Mad laughter from everybody)

KS: ...they just get into some rocket boosters and shit and "KRSSSHHHSHSHSHHH" (rocket launching sound effects). Kickin' niggahz molars out they mouths.

CL: Yo, when we were battling these kids out in San Diego. Niggahz was doing mad flares and whatever, kickin' like three helmets and hittin' some guy by accident...

KS: One niggah jumped out this year, with a helmet attached to his ankle by accident. The niggah tried to jump in the circle with a knapsack and a helmet strapped to his ankle, trying to free himself from it. That shit was funny. Niggahz trying to camp out next to the circle like a camping outing. It's funny man. They need to be schooled though.

As far as actual moves and names go, a lot of people don't know is that Kenny, you created the 1990 and Legs, you created what most people call the windmill. Is that true?

CL: Alright let's clear that up. See when we went on tour, New York City Breakers and Dynamic Rockers were left to rule the city, while Rock Steady was already touring. It's like the Hebrews and the Arabs, once they broke away from the Aramaic language they started changin' the dialects and all that stuff. Same thing. The windmill is not called the windmill. I made that up, it's called a continuous backspin. Fine,

everyone calls it a windmill and everyone calls the 1990 a 1990. But the original 1990 is a float backspin that Ken Swift made up.

KS: ...and the spin starts on the other side, not on the flat part of the hand, not on the palm, on the other side.

CL: Yeah, and it's a bugged out move... not too many people are aware of it. It's one them moves you keep in the files and just

"You got a lot of these fools who've got no type of entrance to the dance floor. He'll just walk on and immediately jump on their head and start spinning like some fuckin' court jester."

blow a niggah out with it.

KS: The 1990 word and name I made up. But in '95 you look at someone do a 1990 and it's just doin' a handspin. And that's not what a 1990 was. It was the essence of a handspin. When I was makin' it up, I was

trying to think of somethin' that was futuristic and didn't deal with what people were doin' at the time. I was trying to get on another level cause I was young and fresh and I was feelin' right. So that was in like '81, '82, and I said let me call it 1990 because it was like eight years ahead of its time, yaknowhat' msayin'.

CL: And another thing, you know the headspin, the continuous headspin with the catch. That's Kid Freeze who made that up, from Dynamic. But right now it's like we'd have to get a pamphlet out to every B-boy households in the world to really correct it.

So you all used to be tight with NYC Breakers and all the other crews back when?

CL: Oh yeah, except for like, Dynamic. We used to fight with them all the time.

Breakin' would lead to fights?

CL: Check it out. That all depends on the individual. Sometimes there'll be like one asshole in the crew that might want to start a fight. That doesn't reflect on the whole crew. But it would lead to



Crazy Legs in Toronto

Photo: Daser

both crews havin' beef. I'm not gonna say B-boying' took the place of fighting and all that, the only thing it did was like...when we weren't fuckin' around doin' shit that was negative, we was practicing or tryin' to get some girls or gettin' high. I heard Kenny say this once, "It was our alternative form of recreation."

KS: People wrote that a lot and a lot of media like magazines were like (in a chezy whitey accent) "Hey, these kids want to break rather than fight" Fuck that shit.

CL: A lot of us still wanted to fight too. (Laughter)

KS: We weren't sayin', "Damn, I don't want to be a fighter no more, I'm gonna get into breakin'." You just got into breakin' man, and if shit jumped off, shit jumped off. But when you look at it on a positive level, subconsciously it was keepin' us out of trouble.

CL: B-boying' was created by all the gangstas.

KS: The ruffneck niggahz.

CL: It was the Zulu Kings and them. Those are the people that were the Black Spades...

KS: ...and those people had children. The young ones was the ones that were gettin' out there on some rah rah and not really caring what people were thinkin'. 'Cause when you look at it, a brotha that drops on the floor and starts buggin' out, if you've never seen it before, you're sayin', "Damn, isn't he worried about what people are gonna think of him?" When I fist saw one of my partners do it in '76, '77, I was embarrassed! What's this brotha doin'? We walked by a record store and he did a spin and a split and everybody was lookin' at him. He just got up, he was feelin' it, he was happy. And I was lookin' at him like, "Damn, you don't even care!" And that was the essence. So a lot of ruffnecks were droppin', doin' what they wanted and they didn't care who was lookin'. That's the real essence of B-boying', not really conforming to society and the way you're supposed to be, supposed to act. The beautiful thing about breakin' back in the 70s and 80s was that it was never documented. So there were no rules. If I made up a move, I made up the move. And you couldn't tell me I was doin' it wrong. I was doin' it right. That's it, it's mine, it's yours, boom whatever. No rules, no elders, no teachers, nobody could tell you that you were doin' it wrong...it belonged to the street. Point blank.

ROCK STEADY

Hip Hop Explosion Tour

by Sol G & Freestyle Craze

This past July, people across Canada witnessed Hip Hop history being made in the form of the **Rapcity Hip Hop Explosion Tour**. This 17 date show featuring artists **Rascalz**, **Ghetto Concept**, **K-O-S** and **Frek Show** boasts the first all Canadian rap tour to connect the coasts of Canada. Hip Hop heads came out the woodworks in every city and represented themselves in every city. All throughout the tour a few brave challengers from the crowd stepped up to the mic at after parties and even during the shows only to be given a lesson in breath control by Rascalz MC's **Misfit** and **Red One Renegade**, and Ghetto Concepts mic controllers **Madlocks**, **Dolo**, **Quadro** and **Infinite**. B-boys **Zebelin** and **Dedos** also faced full squadrons, (most memorably in **Hamilton**) and left casualties as well as taking a few blows themselves. Most importantly, they gave concert goers across the nation an upclose demonstration of true b-boy style on stage with routines choreographed with DJ **Kemo** the **Labrat** live on the wheels of steel.



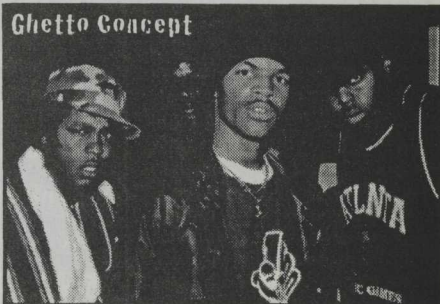
The first spot to be blown was in the nation's capital **Ottawa** on July 1st, **Canada Day**. After that first successful show, the tour proceeded to demolish most of **Ontario's** arenas with five consecutive bombings. The fifth and last Ontario show took place in **Thunder Bay** where 350 heads packed the building.

Winnipeg was the next target, but due to a simple wrong turn, the groups tour vans ended up crossing the **Canada/USA** border unknowingly. Resulting in a four and a half hour delay. Why such a delay in crossing back into Canada, with three vans full of aspiring young black Hip Hop artists? Maybe it was due to strict border crossing regulations. Or, it was just some good old fashioned **BULLSHIT**.

The tour then rolled into **Alberta** and stampeded through **Calgary** and made their way over the **Rockies** into **British Columbia**, home of the **Rascalz**. By that time each group had their shit basically down to a fine science, so when they arrived in **Kelowna** they completely blew the town into oblivion, leaving shards of flying shrapnel embedded in the heads of the most responsive audience on the tour. In laymans terms it was some live ass shit, complete with stage diving and all. **K-O-S** even jumped in there on some ol' brave shit.

The **Hip Hop Explosion Tour** finally reached the **Pacific Ocean**. The tour was extremely successful (except for the mediocre **Vancouver** turn out) as crowds across Canada got to witness live Hip Hop courtesy of the **Rascalz**, **Ghetto Concept** and **K-O-S**. Honourable mention goes out to **Frek Show** for representing themselves well and getting their name out there besides working with some low budget type business.

Props go out to **Rap City**, **Figure Four Records**, **Quality**, **HipLogic**, **REMG** and most of all to the real motherfuckers for coming out and supporting their Hip Hop culture. **Peace**.



ELEMENTAL

by J Swing

Hailing from the depths of Toronto's Hip Hop community, Elemental's G-Knight & DJ Precise have earned themselves a spot on the roster of Hip Hop acts to keep an eye on in '96. Growing up listening to crews such as the Hit Squad, this duo knows it takes more than gimmicks to get over, which they have proved on their debut 12 inch "Drama" b/w "Livin' Underwater". Taken from the Grass Roots upcoming EP on Black Employed Records, "Drama" has been moving crowds and filling the airwaves on mix shows from coast to coast. Whether it's G-Knight rockin' mic's or DJ Precise rockin' parties as part of the Jungle Science sound crew, Elementals entrance into the realms of Hip Hop will not go unnoticed.

How long have you two been together?

G-Knight: Elemental, we've been together for 3 years. I was introduced to Precise through someone named the Infamous Darkman, he was playin' as my manager at the time. He introduced us and we started practicing up on our skills. I was just an MC... naw I couldn't really call myself an MC. I was an aspiring MC from around the way, I was 16 or 17 at the time. I was just you know, freestylin' around the way, but I never really took it too seriously.

When did you two start taking it seriously?

G: When I first actually met Precise, and was first introduced to him. I just started to learn how to practice up on my skills as a rapper, pronunciation, volume, just practising up on my flows so I sound clear.

Precise: I was a basement DJ I guess you can say... I have a sound crew now. But yeah, I was just a DJ from around the way until I met G-Knight. I never really thought about being a DJ in a group.

doing shows and stuff, until this Infamous Darkman actually broke it down to me. So then he introduced me to G-Knight and we hooked up and started practicing and stuff.

Let's speak about the record for a minute, is "Drama" and "Livin' Underwater" your first studio experiences, or have you gone through the demo process?

G: Actually, "Drama" and "Livin' Underwater" are the first two actual studio cut songs that we ever did.

Word? What are you trying to get across with this I 2'?

G: "Drama" is just introducing the world to Elemental. It's what we do. The first verse describes what I have to go through to try and link up with Precise so we can practice and do what we do. The second verse is more of a vibe, just free-style lyrics. It just gives an overview of what Elemental is about. The b-side, "Living Underwater", is life through my eyes in an imaginative way of putting it. I didn't want it to appear just plain black and white and just tell what goes on. I wanted it to be different so it would hit on a different part of the brain.

How do you want to be seen as an MC?

G: I started to take more of a liking to solo artists, because I like seeing MC's that are strong individuals on the records, instead of having a whole group, or gang of niggahz that come on and help them out. They handle all the creative aspects by themselves. That's what I admire them for and I'd like to be admired the same way.

What is Elemental trying to bring to Hip Hop?

G: When they listen to G-Knight, when they listen to me rap, I want people to recognize that here comes a different brother with some different morals and a different standard that I want to set as a part to what's going on everyday. Instead of goin' with the grain, or the mainstream, I want to change mainstream and make it follow

behind me.

How do you see the Hip Hop scene in Toronto?

P: They're very picky. They know what they're looking for in a Hip-Hop group, and they're not afraid to criticize.

G: Definitely. Toronto is a very unforgiving crowd. It's good and it's bad. A Toronto crowd can spot a fraud in a second, in a second. But if your good, but inspiring to be better, they won't support you until you reach that better point. You might as well not come out until you got everything down pat. It's hard to get a second chance out in Toronto. People out here love their Hip Hop though. There's not a lot of positivity towards their homegrown acts, they're always looking toward the states. But it's changing 'cause there's a lot more acts...

P: A lot more talent coming out.

G: A lot more talent coming out of Toronto. More now than I've ever seen before, and everybody got their shit tight. I'm eager to see what's going to happen in the next few years.

And the Canadian scene?

G: I see all the groups around here getting more tighter and better, but I still don't think the market up here is... it's not really there yet until somebody from Canada actually breakover to the state side. Nobody will blow up their own until they see if somebody outside likes them. Say if somebody from Canada has a hit single in New York or whatever, then

Canada would be the bomb. When other cities out side the country take interest in Canadian product then I think Canada will really be the bomb, because the crowd up here is so used to following everywhere else for good music.

Is there anything else that you want to add?

G: Just don't sleep, just don't sleep. And give thanks to Vancouver, all the real heads who represent and support Elemental.



Photo: Sarah Trickey

ARTIST:	ELEMENTAL
LABEL:	BLACK EMPLOYED
RELEASE:	DRAMA I 2"
PRODUCTION:	GRASSROOTS
MEMBERS:	G-KNIGHT DJ PRECISE
HOMETOWN:	TORONTO, ON.

KRS ONE KRS ONE Jive

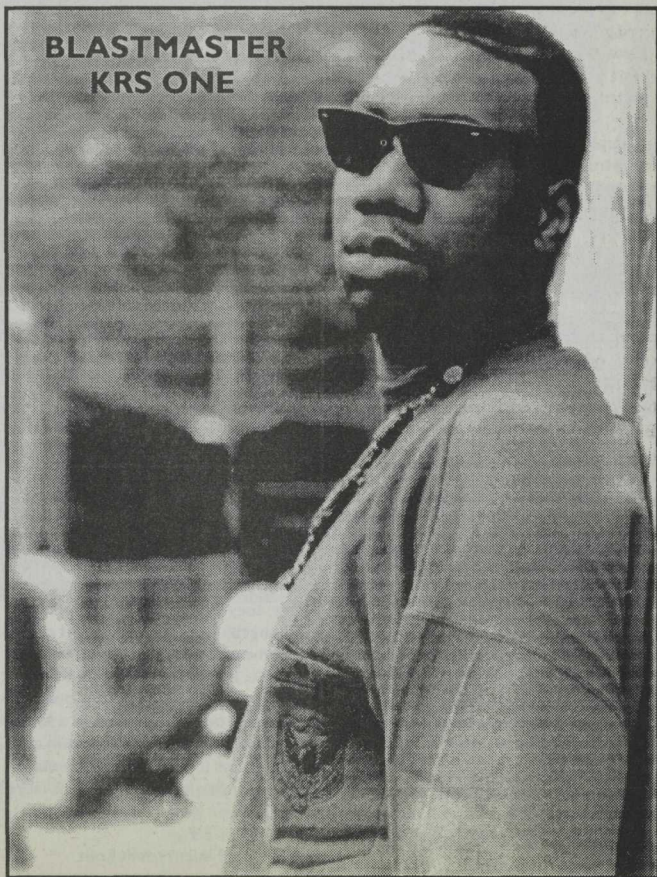
93%

First of all, every artist must change with the times, not to follow trends or whatever, but to keep innovative and progress. **KRS** knows this and comes correct everytime with lyrics and beats for non stop head nods but he gets 7% knocked off for not having the names of his songs and producer credits on the advance tape. We figured it was **Premier, Diamond D**, and the **Blastmaster** himself on the boards. Just for your few dollars he hits you off with a lifetime of knowledge. This is Kris' eighth album (including the live joint) since his debut circa 1986. The only trend **KRS** follows is his own; to edutain his followers by sharing all the information he accumulates through his life to date. Like any good teacher, **KRS One** is not trying to impress anyone so let him tell you what he knows. And holy shit! That's a lot of shit! **"What I Know"** produced by **Diamond D** contains lines like, "If you don't know who you are then you are clinically insane!" That track is followed by **"Give Me Relief"**, a more realistic **"I'll Take You There"** Big Daddy type joint, where **KRS** breaks some shit down without sounding corny, including an education system overhaul. This album has the substance of any classic **BDP** album with the added 95 flavor update **Kris** consistently develops every album. Pure lip service here. "You can be a mack, a pimp, hustler or player, but make sure live, you is a dope rhyme sayer." You probably heard that shit on his latest single called **"MC's Act Like They Don't Know"** and his other shit **"Ah Yeah!"**. Nuff said there. But keep an ear out for **"Represent The Real Hip Hop"** (on both **KRS's** and **Das's** albums) where **Das EFX** join

Kris up on the mic and tear shit up. No Diggedy! **"Rappers Are In Danger"** is probably the second single and it's banger. **"Build Your Skills"** is another public service announcement to all stupid ass half fast, part time sucka MC's trying to make a fast buck. The only let down was that some of the beats is just alright, but these are just our thoughts. But don't get us wrong, the LP is tight still without question. Oh yeah, that hole, hol', whole etc. shit is a trip. So link yourself up with a copy and sit your ass down, take off your hat and shut the fuck up 'cause class is in session this September, again. This time around, **WAKE UP!** Take the wack shit from your tape decks, and put **KRS** in it. Fresh for 95! **YOU SUCKAAAAAS !!!**

- Kemo the Labrat & Mr. Flipout

BLASTMASTER KRS ONE



Various Artists
Bomb Compilation:
Return of the DJ
Bomb Magazine

n/a

There were very few things wrong with this compilation. Most of the material is very creative and original. But on the other hand, some of it can be somewhat ongoing and repetitive. If somebody stepped to me and asked me to hook a track for a project like this, I would do a hell of a lot more than just cut over a drum track. A couple of the songs were kinda the same; in the sense that you might ask, "Why would a DJ of this calibre sell him/herself short by only cutting breaks on top of a track?" Don't get me wrong now - every head that got down for this album is mad tight! All DJs possess skills, some alike and some not. The best track was "The Chronicles" by Peanut Butter Wolf as you're taken through sort of a time warp through Hip Hop. The Invisible Scratch Pikeliz (Q-Bert, Shortkut and Disk) represent just lovely on a track constructed solely from the turntables. No samplers, it's unbelievable, you need to hear it yourself. Another track of note is Rob Swift of the X Men (Sinister, Roc Raider etc.) from New York, rocking "Nobody Beats the Biz" back and forth. I believe that when some people review records (no one in particular) they tend to rate the record by comparing it to another. There has never been a record like this one so it would be impossible to compare it to anything. I can't rate it but I can definitely say that it's one of the most creative Hip Hop records to own. And it's an absolute must have for anyone that's down with the culture as a whole. So What Cha Sayin? Pick the motherfucker up and show your support. DJ's are dying and they need vinyl.

- DJ Kilo-Cee

SKOOB & DRAY



Das EFX
Hold It Down
East West

75%

Ah yes, it's diggedy Das and the Hit Squad once again invading air waves, dance halls and everywhere else in between with their new LP, *Hold It Down*. This is some classic Das material, 18 full cuts deep with the Pete Rock remix of "Real Hip Hop" on the CD. The tracks which impressed me the most were "Represent The Real Hip Hop" with a guest appearance with the Blastmaster himself. "Here It Is" and "Dedicated" are also some songs to look out for. Don't forget the first single "Real Hip Hop", that's my shit right there. As far as the beats go, I think Premier should have done the whole album. Most of the tracks are tight but they could have been more bad ass to compliment the bad ass lyrics. Included in the LP is a little wreck session called "Buck-Buck" with DJ Dice cutting the "Big Beat" break back to back and Krazy Drazy and the Books in reverse rockin' raw rhymes through distorted speakers. Remember that RUN DMC shit? That's the cut to keep everybody open. Das frequently flips the iggedy style, but all that tiggedy-tiggedy-tongue twisting shit don't impress me. There's also a little too many metaphors and rhymes about 40's and blunts, but like I said, this is a classic Das album so don't expect a new and improved Das. It's still the same Krazy Drays and the Boogie Banger Books wreckin' mic's, teaching

the amateurs how to rock shit properly. I love these brothas flows and if you liked their last two albums, *Dead Serious* and *Straight Up Sewaside* (you know, the one that everybody slept on) ya best to examine *Hold It Down*.

- Labrat #1

Junior M.A.F.I.A.
Conspiracy
Big Beat

70%

To tell you the truth, I'm kinda sick of hearin' rhymes about the same ol' shit - designer labels, money, expensive cars, gats, and more gats... and this is basically the subject matter of Junior M.A.F.I.A.'s debut album, *Conspiracy*. Don't get me wrong, there's definitely some funky material on it, but there's also a fair amount of bullshit! On side A check for "White Chalk", a slow tempo hardcore track which definitely bangs for me. "Realms of the Junior M.A.F.I.A." and "Get Money" are kinda nice too. On side B, I dig "Oh My Lord" which reminds me of a b-side on a Kid Sensation single called "Seattle's Best In Action". The bomb song on the b-side is probably "Murder Onze" - the shit is fly. Some members of Biggie's clique, like Larceny & Klepto, got rhyme skills. But as for Little Kim, the only female MC in the crew, her shit is wack. The second single, "I Need You Tonight", is one of those "let's make a jam for the clubs and radio and get paid" type track that will probably get a whole

lot of club and radio play. I hate it when all the MC's in a crew got the same flows and be rhymin' about nothin', and this is often the case with this album. Overall, **Conspiracy** is pretty much an extension of **Biggie's** album. Aside from the songs mentioned, the rest of the album is pretty much cheese. Make sure you got fresh batteries in your walkman when you peep this album, 'cause you might be doin' a bit of fastforwarding and re-winding. Checkmate rate - 70%

- Checkmate

Cipher 360° Mocca

73%

Step into the cipher as we go 360° into a world of deep beats and straight up rhymes. Out on **Mocca Records**, Vancouver's **G²** and **Clean** are bringing you some of ill shit. Starting off at 60°, we go into "One" where G splits heads on phonograph" and let's MC's know who's in charge. From here he let's you know what it's like comin' up and that you gotta pay "Dues". This track has an ill bassline that seems to be swirling around you as the drums keep hittin' you in the face. You might recognize it as the beat that cipher clique member **Sleep** rhymed over at the beginning of the video for the first single "Peeps" (DJ's better recognize). Now we're at 180°. In here we get introduced to the rest of the crew on "Punchlines" the albums posse cut featuring **Sleep**, **Natural Skills**, **Pele Stoane**, and **Precise**. At 240° we get "The Sequel", the remix for "Peeps", and my favourite cut off the album, "Blast Off". I say nothing, just check it. 360° brings us to "Relay", where G² shares the mic with his partner from Boston, **XL**. As an album, 360° is not earth shattering and the production seems to be muddled at times, but don't push it aside either. Overall it's good listening. I don't see any of the songs blowin' up on the dance floor, but I don't believe that was their intention either. Check it, listen to it, and bob ya head.

- Musiklee Inzane

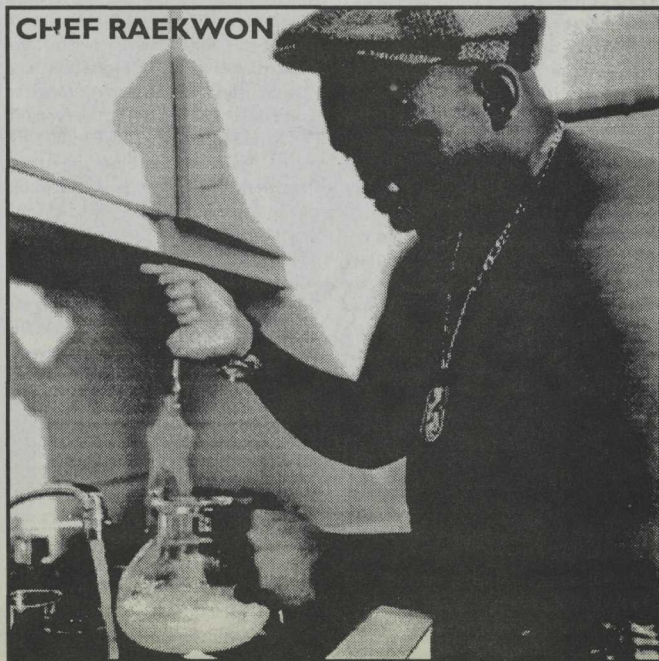
Chef Raekwon Only Built for Cuban Linx Niggahz Loud

97%

Every time I sat down to write this review I couldn't write more than two or three sentences before I was lured into the music and completely side tracked. What more can I say except **Raekwon** and **Ghost Face** got the best product on the block and I'm fiendin' for another hit. Shit, nothin' can be compared to **Enter the 36 Chambers** but yo, straight the fuck up, this shit is **BANGIN'**. From the lyrical content straight down to the song titles, the shit gets me the feelin' like watchin' old Mafia flicks and shit. Lemme rundown the new aliases the Wu-Gambinos are also known as: **Lou Diamonds**-Shallah **Raekwon**, **Tony Starks**-Ghost Face Killa, **Maximmillion**-Genius/Gza, **Johnny Blaze**-Method Man, **Cappuchino**-Cappa Donna, **Noodles**-Masta Killa, **Rolly Fingers**-Inspecta Deck/Rebel INS, **Lucky Handz**-U-God/Golden Armz and of course the **Mas-**

ter, **Bobby Steeles**-Prince Rakeem/RZA. Special appearance by **Nas Escobar** accompanying **Diamonds** and **Starks** on some "Verbal Intercourse" shit. **Starks** catches solo wreck on "Wisdom Body" talkin' about, "Check the bangin' sounds that I invent!" Point blank, every track is dope on this so I won't even bother mentioning anymore about them. Except yo, I gotta put in my two favorite choruses off the album. The first is from "Knowledge God" "Why is my niggahz always yellin' that broke shit? Let's get money sun, now you wanna smoke shit. Chill god. Yo the sun don't chill Allah. What's today's mathematics sun? Knowledge god." On the track, "Incarcerated Scarfaces" **Raekwon** flips, "Yo yo, time is running out. It's for real though, let's connect, politic, ditto. We could trade places, get lifted in the staircases. Word up. Peace incarcerated scarfaces." If you need anymore info on this shit, make sure you check out **Flipout's** **Raekwon** essay in the previous issue (Aug.) Peace and no more.

- FreeStyle Craze



Twelve Inch

Kool G Rap "It's A Shame" Cold Chillin'

86%

"And once again it's Big G..." Make that the Big mother fuckin' bad man G and to take a phrase from another bad ass Queens niggah Cool J, "Don't call it a comeback, I've been here for years..." The Kool Genius of Rap has returned to his stompin' grounds to claim what's his and what's yours and more of what's his. On this latest tale from the streets of New York, G. Rap speaks of what he's gotta do to get that loot. This may seem like some played out shit to some but remember, this is the man that has been relaying stories of sex, money & drugs since his debut album *Road To The Riches* and was wanted dead or alive years before Snoop was on death row. This niggah taught motherfuckers how to rhyme about that shit. So his debut

single "It's A Shame" from his new album 4,5,6, is some serious rhyming that few, if any, can touch. The track itself is on some rugged smooth shit guaranteed to have you rewinding for the rest of the week. That bitch singin' does get to you though but fuck it, shit bangs. To complicate matters even further, the remix (by **Dr. Butcher**) will keep you occupied for another two weeks of rewinding. Hopefully this time around motherfuckers WON'T SLEEP! By the way, Nas is on his album.

- FreeStyle Craze

Duck Down Sampler "Niggahz Ain't Ready" b/w "Letcha Brainz Blo" Duck Down

89%

Wha'!!! This shit is dope, no frontin'. This 12 inch features two tracks. On one side is the original version of "Headz Ain't Ready" featuring the members of the Bootcamp Clique, which sounds like Total's "Can't You See" (minus the singing and r&b chords of course) by using the JB "Payback" loop. This shit is called "Niggahz Ain't Ready" and it features **Smif n' Wessun**, **Buckshot**, **Heltah Skeltah** and **Original Gun Clappers**, so you know that this joint is all that, from conception. The other track is the first shit from the Bootcamp's newest duo to be released, Heltah Skeltah, with the cut "Letcha Brainz Blo". I heard that same loop on Show & AG's, "You Know Now" remix by Buckwild. Heltah Skeltah consists of two seriously dope MC's, **Ruk** and **Rock**. These two Bucktowners deserve all praises due while the **Beatminers** get all my love still, just keep pumping out those butter instrumentals. Be aware because Bootcamp Clique is ready for the war so, who wan come test? Bring it to the battle lines if you think your ready. If not I recommend you search for this hard to get 12 inch (there were only 300 copies pressed up, but it's now available on bootleg) and keep your ears and eyes out for the next Heltah Skeltah product. You won't be disappointed.

- Labrat #1, Kemo

Big Kap feat. Da Ladies "Da Ladies In The House" Tommy Boy

81%

I could have got with the whole 12 inch had it not been for a few turn off's and minor disappointments. First, I must say that all five of the female MC's, **Trip**, **Uneek** (Doo Wop and the Bounce Squad), **Precise**, **Bahamadia** (Jazzmatazz II, "Respect the Architect")



Kool G. Rap

& **Lauryn** (Fugees) show and prove on "Big Kap with the Ladies". They all have crazy skills and of course for that reason alone it's worth checkin'. Both versions of "Da Ladies In The House" are s-u-u-w-e-e-t! Especially the remix that uses that classic Eric B & Rakim beat from "Mahogany" along with Slick Rick's "Mona Lisa". Dope. However, the disappointment came with "Big Kap is Illin'". The title basically says it all. The man hardly makes sense trying to chat while the ladies are doin' the do. To me, it sounded like he was tryin' to make it ultra clear to everyone that he played a significant part in uniting these dope MC's on wax. **Kap**, your name is on the cover! Overall I'd suggest this 12 inch to anyone who is down to hear some dope ass MC's rockin' the mic. **Nuff respect.**

- Ebony

Shabazz the Disciple "Death Be The Penalty" Penalty

79%

A word of warning, if you have ancestors who were slave masters, you'll probably feel a sharp pain in your gut when you first hear this single. **Scientific Shabazz** drops a bomb with his first 12 inch and video. The lyrics contain some factual knowledge about the imposed religion on the western world, slave trading and some of it's history, amongst other things. If you get to hear this song, listen to it. Here's some of the jewels dropped by Shabazz - "...the trick knowledge them use to deceive us/ you've been plagued with the mental diseases/ you worship false portraits of Jesus/ the crafted image you worship is Ceasars." and "I be the star to dispel the darkness/ casted on your soul by inhabitants of Mount Caucas!" The man gets deeper still so heads best not sleep on this here single. This is another branch of that top grade **Wu-Tang** Hip Hop. **Sunz Of Man** member 60 Second Assassin shines some more light during the chorus, "Swing it low sweet

chariot/ pick up the right to vote and yo then carry it/ to a new home and identity/ for my peeps/ death will be the penalty..." Production is handled by the **Fourth Disciple** and the shit is a bomb. Although the remix doesn't compare with the original, it didn't bother me a bit. Shabazz is one MC I'm waiting to hear more from and you can also check the **GraveDiggaz** joint, "Diary of a Madman" for Shabazz's first verse and he's also drops science on "Graveyard Chamber". That shit ain't no horror-core bullshit. Oh yeah, if you get to see his video, the shit is mad. **Paz y no mas.**

- Jesus Enrique Montaldo

Pharcyde "Runnin'" b/w "Drop" Delicious Vinyl

n/a

"Can't keep runnin' awayyyaahyeeaa..." Holy shit! How can I explain this? **Pharcyde** has stepped into some foreign territory, some unseen and unheard type shit. This beat has a bossanova flow to it, with each lyricist bringing a new delivery from each other making this a brand new Pharcyde that we've never seen before. I believe this song here could catapult Pharcyde into Superstar "Pimp Status" Entertainers, along the likes of **Michael J** or **Madonna** or **Boyz II Men**. Or they'll near fatally hurt their careers... somewhat. The beat is smooth shit with intense melodic rhythms. Very appealing production courtesy of **Jay Dee**. "Running" is gonna have you thinking twice about what kind of music your listening to. Definitely a milestone joint, that seriously next, next level kinda close to no mans land. On the flip-side is "Drop" which is another cut off the new Pharcyde LP **LabCabinCalifornina**. This track wasn't anywhere close to the A-side and it didn't really move me. But you could fuck what I'm saying and peep the shit for yourself, as usual. See what type of vibe you get from the songs.

- Kemo, the #1 Labrat

Genius "Liquid Swords" b/w "Labels" Geffen

85%

Olé! Olé! Toro! What is that I see over them there pastures? Is that the GZA-GZA **Genius** waving a red cape at a raging bull? Naw, but that's the image you might get at your first listens of "Liquid Swords," the title track off the new Genius album. This is the Genius strictly wrekin' the mic to shreds. No fancy production by **Bobby Steels** and no pretty voices in the chorus. Once again, it's that raw, uncut, pure grade Wu product. "I don't waste ink, nigguh I think, I drop megaton bombs faster than you can blink" just a little taste of what will, "hit the mental plane, just to spark the brain..." This is the year of the Wu no doubt, be prepared for more infiltrations of other Clan members into your local hip hop airwaves and look out for the new **Wu-Gambinos** compilation coming sooner than you think.

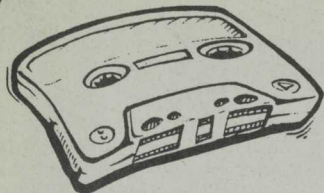
- Kemo

Q-Ball & Curt Casal "My Kinda Moves" Q-Ball

74%

"My Kinda Moves" is the feature song off this twelve inch. The beat uses a simple piano loop with the Ol' Dirty Bastard's patented "Whoaoohhhh!!!" vocal sample. I somewhat enjoyed this selection because it's straight forward and simple. This doesn't have a mass appeal feel though rather a distinct underground vibe. The other side "All the Flava" sounds similar to material by Warren G or the Dove Shack. The other song featured on the record is "War Out There" which including a group of people called the **Exmenn**. This track is on the border of mediocre but the lyrics are well delivered. Overall, this 12 is worth the loot for "My Kinda Moves" alone.

- Ebony



Side 1

1. **Genius** - Liquid Swords
2. **Smoothie Pa Hustler** - Broken Language
3. **Aesop Rock** - Mic Check
(Labrat Remix)
4. **Smif n' Wessun** - Nuthin' Moves
But The Money
5. **Nit Wits** - Then There's Nada
6. **A Tribe Called Quest** - Glamour
and Glitz
7. **Q-Ball & Curt Casall** - My Kinda
Moves
8. **DJ Rob Swift** - ... Get's Busy
9. **Das EFX** - Here It Is
10. **Kool & Rap feat. Nas** - Fast Life

Side 2

1. **Big Kap feat. Da Ladies** -
Ladies in da House (Remix)
2. **Rascalz** - Solitaire (Remix)
3. **KRS ONE** - Rappaz R. N. Dainja
4. **Shabazz the Disciple** - Death
Be The Penalty
5. **Saukrates** - Hate Runs Deep
6. **Masta Ace Inc.** - Maintain
7. **Cipher** - Blast Off
8. **RaeLwon** - Rainy Days
9. **AZ** - I Feel For You
10. **Das EFX and KRS One** - Represent
the Real Hip Hop

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THE O'JAYS

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THE SPINNERS

BARRY WHITE

MUSIC FROM THE MOTION PICTURE

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A HUGHES BROTHERS FILM

FEATURING

Isaac Hayes "Walk On By"

AND FEATURING JESSE & TRINA'S REMAKE OF THE CLASSIC "WHERE IS THE LOVE"

Available on Underworld/Capitol Compact Discs and Cassettes

Film Opens October 6

Executive Album Producers: Albert Hughes & Allen Hughes & Darryl Porter. Co-Executive Album Producer: Bonnie Greenberg

